



©CIL 17279

DEC -5 1921

PEACOCK ALLEY

Photoplay in eight reels

By Edmund Goulding from a story by Ouida Bergere

Supervised by Robert J. Leonard

Author of Photoplay (Under sec. 62)
Tiffany Productions Inc. of the U. S.

DEC -5 1921

COMPLETE TITLE LIST FOR
'PEACOCK ALLEY'

1. The restless world seeks endlessly for pleasure - and in the mad pursuit Youth, Love and Beauty are the prizes for which men fight and die.

2. And lovely woman, inconsistent but bewitching, always has ruled the destinies of men. Her lure is beauty, but her hold is love.

3. ..Bedecked in brilliant raiment that puts to shame the gorgeous plumage of the Peacock, she flaunts her splendor to conquer.

4. M A R M U R R A Y1
AS4
'CLEO'1
OF4
'PEACOCK ALLEY'..... 1

5. A Queen's jewels paved the way to the discovery of America in 1492. It took a world war to lead to America's discovery of Europe not so long ago. *out*

6. All of which brings us to Harmontown, somewhere in America, and on both sides of one of our best main streets - a by-product of the firm of Harmon, Harmon & Haynes.

6-b The aforesaid H. H. & H., ponderous and conventional as it's name, has felt the European call as domestic business lags.

6-c The Board of Directors included most of the important men of Harmontown.

7. Abner Harmon, President, a progressive business man of the General Grant period.....Howard Lang.

8. The Mayor - Vice President of the firm - and chief gloom of harmontown.....Wm. Frederick.
9. ~~But Harmontown is not a complete blue Sunday.~~ *out*
10. Alex Smith - Treasurer of the firm - who would like to be a 'devil' if he knew how.
.....W. J. Ferguson.
11. "Gentlemen, the reconstruction contract from the French Government would save us....."
12. "And the man we send to Paris must have Youth, Force, Personality - and good Christian Endeavor habits."
13. Elmer Harmon, Neighbor of Abner, who seems to qualify - the only man in Harmontown who knows what 'Toute de suite' means.
.....Monte Blue.
14. "My boy, your knowledge of French, and our knowledge of your character have brought you this great commission. You will leave for France - at once."
15. ~~And Elmer promises to uphold the dignity of the~~ *out*
~~firm - even in Paris~~
16. "Oh boy, I was in Paris once - some burg!"
17. S M I T H ! ! !
18. P A R I S
19. This is not a round-up of Parlor Bolsheviki - But Cleo - Toast of the Boulevards - Has lost her dog.
20. Every title - and monocle - on the right side of the Seine is present with sympathy and a "consolation hound".

20-a The place is full of Princes - Human and Canine.

21. Phil Garrison, Broadway Graduate, now engaged in pepping-up Paris.
.....Edmund Lowe.

"Ah, Mademoiselle ! M'sieu, l'Americain, have found Napoleon!"

25. "Napoleon! Napoleon!"

26. "Gee, I don't see how a dog with a name like that could be lost in Paris."

27. "For this, M'sieu, you shall have the great honor of giving Cleo 'one grand party'."

28. True to the best Harmontown traditions Elmer rose at the break of day - even in Paris!

29. Just as Cleo's 'One Grand Party' was coming to a glorious finish.

30. "Not now - I always walk before breakfast."

30-a "Je ne comprend pas l'Anglais."

31. "Vous Pouvez le mettre sur la table."

31-a Phil's exhilarated brain decides on a personally conducted tour of the Quartier Latin.

31-b / FREAK OF NATURE
A TANK DRIVING A HORSE.

out

31-c The end of a perfect night and the beginning of
an imperfect day.

31-d By the dawn's early light Elmer sees a vision.

31-3 And Cleo of Paris felt a strange sensation - it
was a heart-beat!

32. "My I take you home? Or will you wait until the
fight is over?"

33. "I like you - I go with you!"

33-a What chance has a nine o'clock boy with a siren
at daybreak?

34 "You make me lose my horse."

35. "Your horse made me lose my girl!"

35-a "I must go now - I haven't had my breakfast."

36/ "Cleo thank M'sieu from her 'eart. She 'ope he come
again when he is not 'ungry."

38. "It is not Cleo's ankle that is sprained - it is her
heart!"

44. C L E O 1'INCOMPARABLE !

TOUS LES SOIRS

a 10.30

44-a Cleo danced as she had never danced before - was not
her 'big Americain' there to see?

45. "Mon Dieu! Elle est charmante - magnifique!"

45-a "Quelle Baby." She's giving the old toddle a French twist!"

45-b Joseph Carleton - Broadway producer gives Cleo and Paris the Once Over.

.....Wm. Tooker.

45-c Elmer, alternately shicked and thrilled, realizes that Paris is a good place for a bad boy but a bad place for a good boy.

46. For Elmer the world held only Cleo and love, everything else was forgotten. Paris saw just another moth in the flame of Cleo's beauty.

47. "Cleo, it gives me crazy to see you dance for that mob. I want you all to myself."

47-a "If I could only land that Government contract, take you away from it all!"

48. "Do not worry - Cleo is sure you will get the contract."

49. "I 'ope - M'sieu - when you get the contract - you don't forget Cleo - eh?"

50. Cleo had never really loved until now. She did it, as she did everything, with her whole heart.

50-a "May I present Mr. Carleton - ?"

51. "Come to New York and you can write your own contract."

52. "Mademoiselle Cleo is to the dance what your Monsieur Jacques Dempsey is to the ring - the Champion!"

53. "If you dance on Broadway, you'll give the old street a new thrill."
54. "Cleo is not herself tonight."
55. "Ah, there is a reason!"
56. "Messieurs - you must pardon Cleo - some other time - s'il vous plait."
57. "Smile for Cleo. See - they have gone."
58. "Yes, and I am going too."
- 58-a "Why you must go? - Cleo want you to stay!"
59. "If you really cared you wouldn't let all those men come here."
60. "The woman I love must live just for me - and you belong to the world!"
61. "I have neglected everything for you - I must get back to my work."
62. "I sent for M'sieu to meet a friend from America - but he has gone."

63. Insert

ELMER HARMON
56 1/2 Rue Vavin, Paris, France.

CONSIDER FURTHER DELAY USELESS EXPENSE. IF YOU
HAVE NOT SECURED FRENCH CONTRACT RETURN AT ONCE.

ABNER HARMON.

64. "M'sieu, what does it matter? You have such power. I ask you as a favor to give the contract to this man."
65. "He is a lucky man to have you care so much, Mademoiselle Cleo."
66. "France will never forget your splendid work during the unhappy days of the war. This is very little to do in return. Your friend shall have the contract."
67. After a sleepless night, Elmer prepared to return to Harmontown.
68. "Vive la France! I'm to have the contract!"
69. "M'sieu, Cleo would kill me if she know I come - but my heart break for her."
70. "Oh, why have you desert her - M'sieu? She love you so much - she cannot stay in Paris without you - she have gone away -"
71. "I love her, too, but we live in different worlds."
72. "It was she - my mistress - that get the contract for you. I was there to see."
73. "I must find her - where is she?"
- 73-a "I will go to her!"
74. Normandy - where placid seas mirror blue skies - where sunkissed orchards and shady lanes seem to have been created for lovers of today and yesterday.

75. The little home nestling among the trees - where Cleo hid her troubled heart.
76. But Cleo's mind was far away - with him.
77. "Papa, our little girl still grieves."
78. "Cleontine, Petite, can you not forget - and be happy?"
79. "Cleo, the contract has come and I know I owe it all to you.
80. "What a wonderful new Cleo you seem in this quiet place."
81. "This is the real Cleo, the Cleo whose heart no man has ever touched - but you."
82. "These last few days have taught me I cannot be happy without you. I don't care what your life has been."
83. "Look into my eyes!"
84. "Cleo is good!"
85. "Cleo comes to you as she has always prayed she would go to the man she loved."
86. And the ringing of the distant angelus seemed only the greater beating of their hearts. *ant*
87. Not since Dan'l Webster came in on the Elmira Stage had Harpington known such a day.

- 87-a Blaring Brasses, Receiving Committee, Wild Cheers and everything @ for Elmer had brought home the bacon.
88. "Just a moment, my friends, I left something in the train."
89. "Allow me to present - my wife!"
90. "Cleo of Paris is delight from the 'eart to greet you all."
91. "Cleo of Paris! Why she's the notorious woman we heard about - that dancer!"
- 91-a "Ah - there is one that like Cleo - He is wery nice man - "
92. "Harmontown must be kept safe from vampires!"
94. "We are just dying to meet your dear, sweet wife!"
93. At the reception that night in honor of Elmer's return with the contract, Harmontown's indignation reached it's height.
- 94-a "Sweet wife is right!" (is right in italics)
95. "My boy - your wife is ten minutes late now."
96. "You know, Uncle, ten minutes is not very long to wait for a woman."
97. Cleo believed that dressing was an art - and art is long and time is fleeting.
98. "Tonight Cleo must look most beautiful she ever looked."

99. "It is an outrage - my report from Paris told me what this woman is."
100. "I have already sent my daughter home - I am only staying for the sake of my husband."
101. "And now, my big American, are you not proud of your little Cleo?"
102. "Of course, dear, but don't you think a simpler - dress - ?"
103. "Silly boy, Cleo know best. Tonight she do great credit to her handsome 'usband."
104. "Do not be afraid. Cleo will - what you call - er - er -----"
105. "Knock 'em flat!"
106. "What funny people - they do not like Cleo!"
107. "Uncle, won't you introduce my wife?"
108. "I will not accept her as your wife. You have disgraced us all!"
109. "We don't want any French dancer misin' with our wives and daughters!"
110. "NO - NOR OUR HUSBANDS!"
(Nor our husbands in italics)
111. "If Cleo offend her 'usband's dear friends - she will go away."

113. She's borne enough of your insults - we leave this house tonight!"
114. "You will regret the day you ever made this woman your wife!"
115. "When you are rid of her - come home."
116. "M'sieu - you think such a time will come?"
117. "And after all you have done for them.-"
118. "She will ruin your life and career!"
119. "She is nothing but a French -----"
120. "Oh - if Cleo could only say in English what she think of you in French."
121. "Mon amour - Cleo's love has done you much harm, and she mean it to do you only good."
122. "Why - oh why - do they hate Cleo?"
123. "We'll teach him a lesson. We'll buy his stock in the firm and let him shift for himself."
124. "We leave this unkind place and go to New York. There Cleo will dance again."
125. "Cleo - that is the only thing that could come between us - promise me not to go back to that life."

126. "Mr. Harmon, the Board of Directors wishes to exercise it's option and purchase your interest in the firm."
127. "Tell them I'll sell at any price - I want to be free - I'll take anything."
- 127-a ----and Elmer wondered how long his lovely Butterfly would be able to flutter in her accustomed splendor?
128. Little old New York - where birds of every feather flock, vultures and hawks, silly geese, pretty chicks - and gorgeous peacocks who preen and strut along the paths of pleasure.
- 129 - And their own Peacock Alley, a place of soft lights, insinuating music and epicurean menus, where desire masquerades as love and laughter disguises many a heart-ache.
- 129-a But Cleo saw only the beauty and the glamour. After Harmontown - it was paradise.
130. "Oh boy - look who's here."
- 130-a "Ah, M'sieu Philip, you remember the time you steal one horse for me in Paris?"
131. "Why didn't you let us know you were here. We must have 'one grand party'."
132. "My 'usband!"
133. "My Elmer give me beautiful 'opp - You must come over!"
(you must come over in italics)
134. "Some time you will make the call on us - yes?"

136. Away from the music and menus Elmer tries to impress on Cleo that it takes more than love and kisses to run a household.

137. "When I am so 'appy and good and quiet - what makes such an expense?"

138 Bills - Bills - Bills !

139 Insert bill

Cendrillio n Freres

Furs et Manteaux

Fifth Avenue New York

to Mrs. Elmer Harmon, Dr.

One Ermine Coat-----\$4,000.00

One Silver Fox Scarf-----1,500.00

5,500.00

139-a It means nothing to Cleo that it costs so much to put so little on!

139-1/2 MAISON BLANCHETTE

Madame Elmer Harmon, Dr.

To One Georgette Night Gown-----\$150.00

To One Lace and Chiffon Slip-on----- 175.00

To Four Crepe De Chine Step-in
Combinations----- 200.00

To One Pajama Lounging Suit ----- 400.00

\$925.00

140 Insert
 MARCUS LLOYD & CO.
 28 Wall St.
 NEW YORK CITY.

Mr. Elmer Hannon,
New York City

My dear Sir:

Referring to your application of the 12th
inst., we beg to state we can offer you a position
at \$75. a week in our construction department.

Yours truly,

Henry Jones, Mgr.

141 "How can anyone live in New York on seventy-five a
 week?"

142. "As you say in America - it can't be did!"

143 "Can you not pay those 'Orrible bills? Your
 chees still full of checks."

144. "Yes - but the Banks is not full of my money!"
 (my in italics)

145. "Buck up - old son - she'll soon tire of friend
 husband. He doesn't understand her type and
 you're the boy who understands a misunderstood
 woman."

145-a "It's my place to get the money - not yours."

146. "Eh bien - there are three things we can do-----"

147. "Live in one of those kitchenettes -----"

148. "You must make big success ----" (big success in italics)

149. As the weeks passed even Cleo was surprised at Elmer's 'big success'."

150. "Are you happy, dear?"

151. "Of course, mon cher, I have you and all the bills are paid."

152. "We want to see Elmer Harmon."

153. "On business."

154. "Oh - business - that is different." (business)

155. "Come on, we want you for forging the name of ~~Elmer~~ Harmon."
Abner

156. "I'll go with you, but don't let her know."

157. "Cleo, I must go away with these men. I cannot explain now. But it is business."

158. "Cleo not listen. You talk here." (here) italics.

158-b "Cochon! Imbecile! Assassin! (Italics) Cleo will tear your eyes out!"

159. The Tombs

New York's Clearing house of Crime

Where misery makes strange bench-fellows.

159-a -And the tragedy that has come into Cleo's life is just one more 'case'.

160. "Cleo does not blame, but she must know why you have done this."

161. "It was for you - I wanted you to have the things
that meant so much to you - "

165. "It is Cleo's fault, also, but you should have told *out*
me."

165-a "If you had only allowed Cleo to dance."

166. "Sorry lady - time is up."

167. "Be patient - my husband - Cleo will find a way."

178. "Oh, M'sieu Carleton - I have terrible trouble - my
husband - he is in jail!"

179. "I need much money - I have pawn my jewels, but it
is not enough."

180. "You are so kind - perhaps you help Cleo?"

181. "Of course there is always one way you can make
money - dance!"

183. "But I make him the promise never to dance in
public again."

184. "I'll guarantee, when he gets out - he'll forgive
you for breaking that promise."

185. "Come, Cleo, be a sensible little girl. Dance for me
and you can save him."

186. Once more the night is alive with music and laughter,
At the opening of Carleton's Peacock Alley Revue.

187. "Have you heard the news - Harmon is in the Tombs. Per-
haps that French baby doll will fall for me now."

188. "You play in another street, old son. Cleo is after bigger game. Tonight she is to meet a man who can get her husband out of hock."

189. Hugo Fenton, a famous criminal lawyer, whose specialty is keeping 'the man higher up' out of jail.
.....Anders Randolph.

191. "Do you mean that Fenton is going to help her?"

You don't mean that Fenton is going to help her

191-a "He's the only man that can do it."

192. "I've fixed it up with the little Parisienne. She'll be waiting for you after the show."

192-a "Cleo - the beautiful - flamed like a radiant jewel."

193. "My boy, we've arranged to have the case dropped. Come back home and begin again."

193-a "I won't go back without Cleo."

194. "It's a lie - I don't believe she has broken her word to me."

195. "If you can prove what you say, I'll go with you."

out

196. M L L E. C L E O

THE GREAT PARISIAN DANCING

SENSATION

FEATURE EXTRAORDINARY

NOW APPEARING SOLELY ON

THE CARLETON

197.
Liz. "Well, Elmer, have you made up your mind she's not worth it?"
198. "If we hurry we can get the midnight train."
- 198-bb "We will go to my home and talk this matter over." ✓
- 198-b "I won't go until I've settled with her!"
- 198-c "I want to see my wife."
199. "I mean Mademoiselle Cleo!"
200. "If it's the French gal you're lookin' for, she's just gone home with Fenton."
201. "Who is this man Fenton and where can I find him?"
202. "He's expensive legal advice - he lives at -----"
- 202-a "Cheer up kiddo - Fenton has two failings - law and the ladies. Let us have a consolation party."
203. "My poor 'Usband is in such trouble, M'sieu, but he meant no wrong."
204. "Tell me what he did."
205. "To buy me pretty things he sign another man's name - what you call -"
206. "Forgery!"
207. "TIII They tell me you are the most clever man in New York. Will you please help Cleo?"

208. "That depends - what would you do to help your husband?"

209. "Anything!"

210-a "I brought you here because there are things that
can't be discussed in public."

211. "Now that I am sure you are on the square - I will
do all I can for you."

212. "They told me you were no good - now I know it.
(last four words in italics)

213. "I was a fool to trust you."

214. "You are everything they said and more - and more!"

215. "This is the end - I never want to see you again!"

216. The years have come and gone. It is Spring in Nor-
mandy, and bud and blossom bring back the haunt-
ing memories of other days.

217. Cleo had found peace, but try as she would, she could
not forget.

218. "I have just found out how cruelly I have misjudged her -
do you think she will ever forgive me?"

219. "Ah, Monsieur, our Cleontine has changed - she is not
the same."

220. "But little mother now I can give her everything - we
could be so happy -"

221. "I am afraid, Monsieur - I am afraid -"

222. "You have waited a long time, my child, but at last he
is here."

223. "Oh there is great love in your heart - it will teach you
to forgive."

224. "Cleo, I have done you a great wrong - but I have never ceased to love you."
225. "It is too late."
226. "Each day I thought you would come, but the days became months, and the months - years."
227. "And some one else - has come into my life."
228. "But there can be no one else - 'you are mine!'" (mine in italics)
229. "Say you forgive me Cleo?"
230. "Must this be good-bye?"
231. "Mon bebe - mon petit - Elmer!"
232. "M A M A N !"
233. "Cleo - would you have let me go away without knowing that this wonderful thing had come into our lives -- why did you not let me know?" ✓
234. "You might have felt in duty bound to come - I wanted your love to bring you."
- 234-a "My proud, inconsistent, little Cleo!"
235. "Have I not proved that I ^{came} only for you?"
236. "Cleo - you cannot send me away now!"
- 236-a And once again they found the path of happiness.
237. "And you shall say where we shall build our home."
- 238-a For home is where the heart is -
No - The End

CONTINUITY SHEET

FOR

'PEACOCK ALLEY'

Copy for
Mr. Leonard

CONTINUITY SHEET
for
'PEACOCK ALLEY'

1. Main Title
2. Credit Title
3. THE RESTLESS WORLD SEEKS ENDLESSLY FOR PLEASURE.....
4. ~~DOWN THE CENTURIES FROM THE YEAR ONE.....~~
5. AND BEDECKED IN BRILLIANT RAIMENT.....
6. MAE MURRAY as CLEO of 'PEACOCK ALLEY'.
7. Color Shot of Miss Murray
8. A QUEEN'S JEWELS PAVED THE WAY.....
9. ALL OF WHICH BRINGS US TO HARMONTOWN.....
10. Fade In L.S. Factory Fade Out
11. THE AFORESAID H. H. & H.....
12. Fade In L.S. Office Director's Meeting
13. THE BOARD OF DIRECTORS INCLUDED MOST OF THE.....
14. As No. 12.
15. ABNER HARMON - PRESIDENT.....
16. Int. C.U. Man...
17. THE MAYOR - VICE PRESIDENT OF THE FIRM.....
18. Int. C.U. Man seated.
19. ALEX SMITH - TREASURER OF THE FIRM.....
20. INT. C.U. Man seated.
21. Int. C.U. Man standing.
22. "GENTLEMAN THE RECONSTRUCTION CONTRACT.....

23. Int. C.U. Man standing.
24. Int. C.U. Smith.
25. Int. C.U. Mayer.s
26. Int. C.U. Man standing.
27. "AND THE MAN WE SEND TO PARIS.....
28. Int. L.S. Office Fade out
29. Fade In ELMER HARMON - NEPHEW OF ABNER.....
30. Int. Doorway opens - Elmer enters.
31. Int. L.S. Office.
32. Int. C.U. Elmer comes forward.
33. Int. L.S. Office
34. Int. Office - Elmer - Uncle - Mayer.
35. "MY BOY YOUR KNOWLEDGE OF FRENCH.....
36. Int. C.U. Uncle.
37. Int. C.U. Elmer
38. Int. L.S. Office
39. Int. Elmer and Uncle
40. AND ELMER PROMISES TO UPHOLDE.....
41. Int. L.S. Office Men rise.
42. Int. Office Men standing.
43. "OH BOY - I WAS IN PARIS ONCE.....
44. INT. C. U. Elmer and Smith.
45. Int. C.U. Mayer.
46. "S M I T H ! "
47. As #45.

48. Int. C.U. Elmer and Smith
49. Int. S.L.S. Men standing.
50. Int. L.S. Men sit down.
51. Int. C.U. Men seated. Fade Out.
52. Fade in Title P A R I S Fade out.
53. Fade in Int. L.S. Cleo and Men with dogs.
54. THIS IS NOT A ROUND-UP OF PARLOR BOLSHIEVSKI.....
55. INT. S.L.S. Cleo on bridge - men.
56. EVERY TITLE AND MONOCLE ON THIS SIDE.....
57. Int. S.L.S. Cleo and Men.
58. THE PLACE IS FULL OF PRINCES.....
59. Scene as preceding scene.
60. PHIL GARRISON - BROADWAY GRADUATE
61. Int. Hall Phil enters with dog.
62. Int. Parlor Cleo and Men .
63. Int. Hall Phil - Maid enters
64. Int. Reception Room - Phil and Maid enter.
65. Int. S.L.S. Cleo on bridge Maid enters.
66. "AH, MADEMOISELLE - M'SIEU L'AMERICAIN HAVE.....
67. As preceding scene.
68. "NAPOLEON - NAPOLEON!"
69. As Scene 65.
70. Int. Doorway - Phil.
71. Int. Cleo leaves bridge.
72. Int. Phil exits.
73. Int. S.L.S. Cleo - Phil enters

74. Int. L.S. Men exit.
75. Int. Reception Room - Men exit.
76. Int. S.L.S. Cleo and men.
77. Int. C.U. Deg.
78. Int. as 76.
79. "GEE I DONT SEE HOW A DOG WITH A NAME....."
80. As scene 76.
81. "FOR THIS M'SIEU YOU SHALL HAVE THE GREAT HONOR....."
82. Int. C.U. Cleo and Phil.
83. Int. L.S. Cleo and Phil Fade Out.
84. Fade in TRUE TO THE BEST HARMONTOWN TRADITIONS.....Fade out.
85. Fade In Int. L.S. Elmer dressing.
86. Int. C.U. Elmer.
87. Int. L.S. Elmer.
88. JUST AS CLEO'S ONE GRAND PARTY'.....
89. Ext. Cafe. Carriage - Cleo exits.
90. Ext. Cafe Cleo and men.
91. As scene 89.
92. PHIL'S EXHILARATED BRAIN DECIDES.....
93. Ext. Cleo in carriage.
94. Ext. L.S. Carriage exits.
95. Int. C.U. Elmer and servant.
96. "NOT NOW - I ALWAYS WALK BEFORE BREAKFAST....."
97. As scene 95.
98. "JE NE COMPREHEND PAS....."
99. As scene 95.

100. "VOUS POUVEZ LE METTRE SUR....."
101. Int. L.S. Servant - Elmer exits.
102. Ext. Pan. Carriage Cleo.
103. EXT. Arch Way Carriage passes.
104. Ext. Street - Elmer passes.
105. Ext. Street - Carriage.
106. Ext. Street - Elmer comes.
107. Ext. Street - Pan. Carriage
108. Ext. C.U. Elmer.
109. THE END OF A PERFECT NIGHT.....
110. Ext. Street - Carriage hits cart.
111. Ext. Mob gets Phil.
112. Ext. Phil and Mob.
113. Ext. C.U. Cleo in carriage.
114. Ext. C.U. Phil and Mob.
115. Ext. C.U. Cleo
116. Ext. C.U. Dog.
117. Ext. C.U. Cleo.
118. Ext. C.U. Dog and Coachman.
119. Ext. C.U. Cleo.
120. Ext. Phil and Mob.
121. Ext. C.U. Cleo.
122. Ext. C.U. Dog under feet.
123. Ext. C.U. Cleo. points.
124. Ext. as 122.
125. Ext. as 123.
126. Ext. L.S. Elmer enters to corner.

127. Ext. Phil and Mob.
128. BY THE DAWN'S EARLY LIGHT ELMER SEES A VB ION.
129. Ext. L.S. Carriage Elmer approaches.
130. Ext. C.U. Cleo
131. Ext. C.U. Elmer.
132. AND CLEO OF PARIS FELT A STRANGE SENSATION
133. Ext. C.U. Cleo.
134. Ext. C.U. Elmer.
135. Ext. C.U. Cleo.
136. Ext. Phil and Mob.
137. Ext. C.U. Cleo raises hand.
138. Ext. Carriage Cleo and Elmer talking.
139. Ext. C.U. Dog under feet.
140. As Scene 138.
141. Ext. Elmer pushes back mob.
142. Ext. C.U. Cleo smiles.
142. As Scene 141.
144. Ext. C.U. Cleo points.
145. As scene 141 - Elmer stoops.
146. Ext. C.U. Elmer picks up dog.
147. Ext. as 141 - Elmer with dog.
148. Ext. C.U. Cleo pleased.
149. As 141. Elmer comes forward.
150. Ext. L.S. Elmer gives Cleo dog.
151. Ext. C.U. Cleo with dog.
152. Ext. C.U. Elmer
153. "MAY I TAKE YOU HOME....."

154. As 152.
155. Ext. C.U. Cleo and Dog.
156. "I LIKE YOU - I GO WITH YOU"
157. Ext. Cleo in carriage - Elmer gets in.
158. Ext. C.U. Cleo and dog.
159. Ext. Phil and mob.
160. Ext. L.S. ^{Elmer} ~~Phil~~ drives off with Cleo.
161. ~~Ext. Phil and mob.~~
162. ~~Ext. Arch - Carriage goes away.~~
163. Ext. Phil and mob - Coachman exits.
164. Ext. Corner - Coachman enters.
165. Ext. Archway - Carriage exits.
166. Ext. Corner - Coachman exits.
167. Ext. Phil and Mob Coachman enters.
168. "YOU MAKE ME LOSE MY HORSE"
169. Ext. C.U. Phil and Coachman.
170. Street - Carriage comes down.
171. Ext. C.U. Phil and Coachman.
172. "YOUR HORSE MAKE ME LOSE MY GIRL."
173. As Scene 171.
174. Ext. L.S. Phil and Mob - Fade out.
175. Fade in Ext. Carriage enters - Cleo rises.
176. WHAT CHANCE HAS A NINE O'CLOCK BOY WITH A SIREN.....
177. Ext. C.U. Elmer and Cleo in carriage.
178. Ext. C.U. Cleo standing - dog
179. Ext. Cleo and Elmer descend - exit - Fade Out.

Reel #2.

Page 8.

180. Fade In Int. Toto seated.
181. Int. Hallway - Elmer and Cleo enter
182. As 180 Toto exits.
183. As 181 - Elmer and Cleo exit.
184. Int. L.S. Sitting Room - Toto Cleo and Elmer enter.
185. Int. C.U. Elmer.
186. Int. C.U. Cleo on couch
187. Int. Cleo on couch - Elmer picks up cap.
188. Int. C.U. Elmer
189. Int. C.U. Cleo
190. Int. C.U. Elmer
191. "I MUST GO NOW I HAVEN'T HAD MY BREAKFAST....."
192. As 190.
193. Int. C.U. Cleo starts to rise.
194. "CLEO THANK M'SIEU FROM HER HEART....."
195. Int. Cleo on couch - Elmer shakes hand.
196. INT. C.U. Cleo stretching out hand.
197. Int. L.S. Elmer kisses Cleo's hand and exits.
198. Int. Hallway - Elmer enters
199. As 197. Cleo rises and runs to door.
200. Int. C.U. Cleo stretches out hands.
201. Int. Hallway - Elmer crosses
202. Int. L.S. Cleo
203. Int. Hallway - Elmer enters elevator.
204. Int. S.L.S. Cleo picks up dog - Toto enters.
205. "IT IS NOT CLEO'S ANKLE THAT IS SPRAINED IT IS HER HEART."

- 206. As 204. Toto exits.
- 207. Int. C.U. Dog on table.
- 208. As 204 - Cleo dances Fade out.
- 209. CLEO 1'INCOMPARABLE! TOUS LES SOIRS.....
- 210. Fade in - L.S. Int. Theatre
- 211. CLEO DANCED AS SHE HAD NEVER DANCED BEFORE.....
- 212. Int. L.S. Stage - Cleo behind drape
- 213. Int. Audience applauding.
- 214. Int. S.L.S. Cleo behind drape
- 215. Int. Side view - audience applauding.
- 216. As 214 Cleo exits from drape.
- 217. Int. Monte in Audience.
- 218. Int. L.S. Theatre Cleo dancing.
- 219. ELMER ALTERNATELY SHOCKED AND THRILLED.....
- 220. Int. C.U. Elmer
- 221. Int. L.S. Cleo dancing.
- 222. Int. Jazz Orchestra
- 223. Int. C.U. Sign
- 224. Int. as 222.
- 225. Int. Theatre L.S. - Balcony
- 226. Int. Theatre - boxes
- 227. Int. Cleo dances to orchestra.
- 228. Int. Audience
- 229. Int. Cleo dances away from orchestra
- 230. JOSEPH CARLETON - BROADWAY PRODUCER.....
- 231. Int. C.U. Carleton
- 232. Int. Box - Phil and two men.

- 233. Int. Cleo dances to box with suitors,
- 234. Int. as 232.
- 235. "QUELLE BABY! SHE'S GIVING THE OLDTODDIE A"
- 236. Int. as 232.
- 237. C.U. Stage Cleo dances to box and back. (Suitor's box)
- 238. Int. C.U. Elmer and Frenchman.
- 239. "MON DIEU ELLE EST CHARMANTE"
- 240. As 233.
- 241. Int. C.U. Stage - Cleo dancing
- 242. Int. C.U. Elmer smiles.
- 243. Int. C.U. Cleo smiles.
- 244. Int. C.U. Elmer nods
- 245. Int. Stage - Cleo dances off.
- 246. Int. S.L.S. Cleo dances to box and back.
- 247. Int. Box - Phil and two men.
- 248. Int. Theatre L.S. from balcony.
- 249. Int. Jazz Orchestra in box.
- 250. Int. L.S. Stage Cleo crosses.
- 251. Int. Stage Cleo puts on hat.
- 252. Int. Right hand boxes.
- 253. C.U. Cleo with hat on.
- 254. Int. Stage - Cleo and musicians dance off.
- 255. Int. Theatre L.S. Cleo and musicians dance.
- 256. Int. Stage - Cleo dances hat on.
- 257. Int. C.U. Elmer applauds.
- 258. As 256.
- 259. Int. L.S. Theatre from balcony

260. Int. Stage - Cleo and orchestra dance.
261. Int. Audience applauds.
262. Int. L.S. Stage Orchestra exits
263. As 261.
264. Int. L.S. Stage Cleo enters drape.
265. Int. Box Phil and two men rise. Applaud.
266. Int. L.S. Stage - Cleo comes out and bows
267. As 265.
268. Int. L.S. Stage - Cleo enters drape.
269. Audience applaud.
270. Int. Theatre L.S. from balcony - Fade out.
271. Fade In FOR ELMER THE WORLDHELD ONLY CLEO AND LOVE.....fade out
272. Fade in Int. Cleo and Elmer - Elmer rises
273. Fade-in C.U. Elmer sits beside Cleo.
274. "CLEO IT DRIVES ME CRAZY TO SEE YOU DANCE"
275. Int. C.U. Cleo and Elmer seated.
276. "IF I COULD ONLY LAND THAT GOVERNMENT CONTRACT....."
277. Same as 275.
278. "DO NOT WORRY - CLEO IS SURE YOU WILL GET THE CONTRACT..."
279. Same as 275.
280. Int. Hall Three men enter
281. CLEO HAD NEVER REALLY LOVED UNTIL NOW.....
282. Int. C.U. Cleo and Elmer embrace
283. Int. Hall three men ring bell.
284. Int. C.U. Cleo Elmer rises.
285. Int. S.L.S. Cleo Elmer rise Toto enters.

286. Int. Hall Three men exit into apartment.
287. Int. Reception room. Toto three men enter.
288. Int. Elmer and Cleo standing.
289. Int. Reception Room. Three men - Toto exits.
290. Int. Cleo - Elmer - Toto enters. Cleo exits.
291. Int. Reception Room Three men - Cleo enters
292. "MAY I PRESENT MR. CARLETON?".....
293. As 291.
294. Int. Elmer
295. Int. S.C.U. Cleo Carleton and Man
296. "COME TO NEW YORK AND YOU CAN WRITE YOUR OWN CONTRACT."
297. As 295.
298. "VOILA - CARLETON AND CLEO! ALLAINCE INTERNATIONALE!"
299. As 295.
300. Int. C.U. Phil takes ring from pocket.
301. Int. C.U. Cleo and Carleton.
302. "IF YOU EVER DANCE ON BROADWAY YOU WILL GIVE THE....."
303. As 301.
304. Int. C.U. Elmer.
305. Int. Reception Room S.L.S. Phil offers ring.
306. Int. C.U. Elmer
307. Int. C.U. Cleo Phil offers ring.
308. C.U. Cleo looks R.
309. Int. Elmer in doorway.
310. C.U. Cleo turns
311. C.U. Cleo refuses ring - Phil.
312. Int. Reception room - Phil and Cleo - Two men exit.

313. Int. C.U. Two men
314. "CLEO IS NOT HERSELF TONIGHT!"
315. As 313.
316. Int. Elmer in doorway.
317. As 313.
318. "AH, THERE IS A REASON!"
319. As 313.
320. Int. C.U. Phil - Cleo refuses ring.
321. "MESSIEURS - YOU MUST PARDON CLEO....."
322. Int. Reception Room Three men Cleo exits.
323. Int. Cleo enters
324. Int. Reception Room Three men.
325. Int. Cleo sends Tote out.
326. Int. Reception Room L.S. film Tote - men exit.

Reel #3

Page 14.

327. Int. Elmer turns.
328. Int. Cleo exits.
329. Int. Elmer - Cleo enters
330. "SMILE FOR CLEO " SEE THEY HAVE GONE"
331. As 329.
332. "YES - AND I AM GOING TOO!"
333. As 329. Elmer exits.
334. Int. Elmer gets coat.
335. Int. C.U. Cleo
336. Int. Elmer - Coat and Hat exits.
337. Int. Cleo - Elmer enters.
338. "WHY YOU MUST GO - CLEO WANT YOU TO STAY."
339. as 337,
340. Int. C.U. Elmer
341. "IF YOU REALLY CARED YOU WOULDN'T LET....."
342. As 340.
343. Int. C.U. Cleo
344. Int. C.U. Elmer
345. "THE WOMAN I LOVE MUST LIVE JUST FOR ME....."
346. As 344.
347. C.U. Cleo turns head right.
348. Int. Elmer - Cleo turns away.
349. Int. C.U. Cleo looks at necklace.
350. Int. C.U. Elmer.
351. "I HAVE NEGLECTED EVERYTHING FOR YOU....."
352. As 350.

- 353. Int. C.U. Cleo looking at necklace lifts head.
- 354. Int. C.U. Elmer head bowed.
- 355. Int. C.U. Cleo nods head.
- 356. Int. M.L.S. Elmer exits - Cleo turns
- 357. Reception room - Elmer crosses.
- 358. Int. Cleo hands clasped.
- 359. Hallway - Elmer enters.
- 360. Int. Cleo exits.
- 361. Hallway - Elmer hesitates.
- 362. Reception room - S.C.U. Cleo enters raises arms
- 363. Hallway - Elmer - Man enters from elevator.
- 364. Reception Room S.C.U. Cleo drops arms.
- 365. Hallway - Elmer and Man.
- 366. Reception room - Cleo rests against table.
- 367. Hallway - C.U. Man at door.
- 368. Hallway - C.U. Elmer looking at man
- 369. Hallway - C.U. Man removed hat.
- 370. Hallway - L.S. Elmer enters elevator.
- 371. Hallway C.U. Man at door.
- 372. Reception Room S.C.U. Cleo hears bell and exits.
- 373. Hallway - Cleo opens door - Man enters.
- 374. C.U. Cleo turns smiles.
- 375. Hallway - Cleo and Man exit.
- 376. Int. Tete - Cleo and Man enter.
- 377. "I SENT FOR YOU TO MEET A FRIEND FROM AMERICA....."
- 378. Int. C.U. Cleo and Man.
- 379. Int. Cleo and Man sit down FADE OUT

380. FADE IN Int. Bedroom - Elmer enters turns on light
381. C.U. Elmer reads cable.
382. Insert cablegram.
383. As 381. FADE OUT
384. Fade in Int. Cleo and Man rise.
385. Int. C.U. Cleo and Man talking.
386. "M'SIEU WHAT DOES IT MATTER YOU HAVE SUCH POWER....."
387. As 385.
388. "He is a lucky MAN TO HAVE YOU CARE SO MUCH."
389. Cut as 385.
390. "FRANCE WILL NEVER FORGET YOUR SPLENDID WORK....."
391. Cut of 385.
392. Int. L.S. Cleo - man exits. FADE OUT
393. "FADE IN "AFTER A SLEEPLESS NIGHT ELMER PREPARED..." FADE OUT
394. Fade in Bedroom - Elmer packing - man enters.
395. C.U. Elmer reads letter - joy.
396. Int. Bedroom Elmer shows letter to man.
397. "VIVE LA FRANCE! I AM TO HAVE THE CONTRACT!"
398. As 396. Man exits Toto enters.
399. Int. C.U. Toto in door.
400. Int. Elmer Toto
401. Int. C.U. Toto
402. "M'SIEU CLEO WOULD KILL ME IF SHE KNOW....."
- 403/ Int. S.C.U. Elmer and Toto.
404. "OH WHY HAVE YOU DESERT HER, M'SIEU....."
405. As 403.

406. "I LOVE HER TOO, BUT WE LIVE IN DIFFRERENT"
407. As 408. Elmer exits Toto reads letter and exits.
408. Int. Bedroom C.U. Elmer Toto enters.
409. "IT WAS SHE MY MISTRESS THAT GET THE CONTRACT....."
410. As 408.
411. "~~XXXXXXXXXX~~" I MUST FIND HER * WHERE IS SHE....."
412. As 408/ Elmer reads address.
413. ~~XXXXXXXXXXXXXXXXXXXX~~. "I WILL GO TO HER....."
414. As 408. Toto embraces Elmer Fade Out.
415. Fade in "Normandy - WHERE PLACID SEAS MIRROR BLUE....." Fade o
416. Fade in L.S. Village - Water carrier - Fade out.
417. Fade in "THE LITTLE HOME NESTLING AMONG THE...." FADE OUT.
418. Fade in L.S. Yard - Cleo seated under tree.
419. BUT CLEO'S MIND WAS FAR AWAY....."
420. Ext. Cleo seated on bench.
421. Ext. Mother and Father in Yard.
422. "PAPA OUT LITTLE GIRL STILL GRIEVES...."
423. Scene as 421.
424. S.C.U. Cleo seated sighs and turns.
425. Mother and Father rise.
426. L.S. Ext. Mother sits beside Cleo.
427. S.C.U. Mother and Cleo seated.
428. 2CLEONTINE, PETITE, CAN YOU NOT FORGET....."
429. As 427, They kiss - Cleo rises.
430. L.S. Cleo runs out gate.
431. Ext. House - Cleo passes
432. L.S. Garden - Elmer enters to Mother.

433. L.S. Yard - Cleo walks down.
434. S.L.S. Elmer and Mother in garden.
435. S.L.S. Cleo under tree.
436. Int. Mother, Elmer enter. ~~XXXXXXXXXXXX~~
437. Ext. C.U. Cleo
438. Ext. Mother, Elmer in doorway.
439. Ext. C.U. Cleo clutches heart.
440. Ext. Elmer comes from doorway.
441. L.S. Cleo under tree - Elmer enters.
442. "CLEO THE CONTRACT HAS COME AND I KNOW I OWE IT ALL ..."
443. S.L.S. Cleo and Elmer.
444. C.U. Cleo looking at Elmer.
445. C.U. Elmer looking at Cleo.
446. S.L.S. Elmer and Cleo.
447. "WHAT A WONDERFUL NEW CLEO YOU SEEM....."
448. C.U. Elmer
449. C.U. Cleo smiles and turns head - frowns.
450. "THIS IS THE REAL CLEO....."
451. C.U. Cleo
452. C.U. Elmer
453. "THESE LAST FEW DAYS HAVE TAUGHT ME....."
454. S.L.S. Cleo and Elmer Cleo puts hand up.
455. C.U. Cleo drops hand points to eyes
456. "LOOK INTO MY EYES AND THEY WILL TELL YOU....."
457. As 455.
458. C.U. Elmer.
459. C.U. Cleo.

- 460. "CLEO IS GOOD!"
- 461. Same as 459.
- 462. C. U. ELMER
- 463. S.L.S. Cleo looks at crucifix.
- 464. C.U. Elmer looks at crucifix.
- 465. C.U. Crucifix.
- 466. As 464.
- 467. C.U. Cleo turns head.
- 468. S.L.S. Cleo and Elmer embrace
- 469. C.U. Cleo.
- 470. "CLEO COMES TO YOU AS SHE HAS ALWAYS PRAYED....."
- 471. L.S. Elmer and Cleo embrace FADE OUT

Reel #4.

Page -20-

- 472. Fade in NOT SINCE DAN'L WEBSTER CAME IN..... Fade out
- 473. Fade in Ext. L.S. Station (Crowd)
- 474. BLARING BRASSES, RECEIVING COMMITTEE.....
- 475. Ext. Station - Band.
- 476. Ext. L.S. Crowd.
- 477. Ext. Station - Directors come down stairs.
- 478. As 476.
- 479. L.S. Train coming.
- 480. As 476.
- 481. L.S. Train coming closer.
- 482. L.S. Crowd - Train arrives.
- 483. Crowd, directors in f.g.
- 484. Ext. Coach - Elmer waves - C.U.
- 485. As 483. All move off. (R)
- 486. Ext. Coach - Crowd carry off Elmer.
- 487. Ext. Station Crowd carry Elmer up steps.
- 488. C.U. Elmer - Mayor - Uncle
- 489. "JUST A MOMENT MY FRIENDS I LEFT SOMETHING IN....."
- 490. As 488.
- 491. Ext. Coach - Cleo descends.
- 492. Ext. C.U. Elmer Mayor Uncle.
- 493. "ALLOW ME TO PRESENT MY WIFE."
- 494. S.L.S. Elmer on steps Crowd turns.
- 495. C.U. Cleo on platform.
- 496. C.U. Smith.

497. Ext. Cleo descends from platform.
498. C.U. Elmer
499. Ext. Cleo comes forward.
500. S.L.S. Cleo goes through crowd.
501. C.U. Cleo throwing kisses.
502. "CLEO OF PARIS IS DELIGHT FROM HER 'EART....."
503. S.L.S. Elmer - Cleo - Uncle - Mayor - Smith.
504. C.U. Smith and Mayor.
505. "CLEO OF PARIS - WHY SHE IS THE NOTORIOUS....."
506. As ~~504~~x 503.
507. C.U. Uncle tips hat.
508. C.U. Cleo smiles
509. C.U. Uncle turns away.
510. C.U. Cleo looks at Elmer
511. C.U. Elmer looking at Cleo.
512. C.U. Cleo
513. S.C.U. Cleo- Elmer - Uncle.
514. S.L.S. Smith - Mayor - Cleo - Elmer.
515. C.U. Smith - Mayor tips hat.
516. C.U. Cleo turns to Elmer.
517. C.U. Smith bows - Mayor.
518. ~~XANXIXX~~ As 514.
519. "AH, THERE IS ONE THAT LIKE CLEO....."
520. As 514 - All exit.
521. L.S. Crowd exits.
522. L.S. Crowd goes up steps.

523. Ext. Coach - Toto comes to platform.
524. Ext. Street - Parade comes forward.
525. Ext. Toto descends from platform - exits.
526. C.U. Elmer - Cleo - Uncle in carriage - Fade Out.
527. Fade In q AT THE RECEPTION THAT NIGHT IN HONOR....." Fade out
528. Fade in L.S. Reception Room Guests.
529. Fade in S.L.S. Uncle - Elmer receiving.
530. S.C.U. Mayer talking to Crowd.
531. "HARMONTOWN MUST BE KEPT SAFE FROM VAMPIRES."
532. As 530.
533. C.U. Uncle - Elmer - Mrs. Smith.
534. "WE ARE JUST DYING TO MEET YOUR DEAR SWEET WIFE!"
535. Same as 533.
536. C.U. Smith eating cream.
537. "SWEET WIFE IS RIGHT!"
538. Same as 536.
539. C.U. Mrs. Smith.
540. C.U. Smith licks spoon.
541. S.L.S. Uncle - Elmer -, Smith's exit.
542. S.C.U. Mayer talking to people.
543. C.U. Uncle and Elmer.
544. "MY BOY YOUR WIFE IS TEN MINUTES LATE NOW"
545. As 543.
546. "YOU KNOW UNCLE TEN MINUTES IS NOT VERY LONG....."
547. As 543.
548. "CLEO BELIEVED THAT DRESSING WAS AN ART AND ART IS LONG....."
549. Int. L.S. Cleo and Toto in bedroom.

550. Mirror shot - Cleo approaches mirror.
551. S.C.U. Toto admires Cleo.
552. S.L.S. Cleo calls Toto.
553. S.C.U. Toto takes bracelet from pocket and exits.
554. S.L.S. Toto enters puts bracelet on Cleo's ankle.
555. C.U. Toto putting bracelet on Cleo's ankle.
556. S.C.U. Cleo and Toto
557. "TONIGHT CLEO MUST LOOK MOST BEAUTIFUL....."
558. As 556. Toto exits.
559. Int. Reception hall . S.C.U. Uncle - Elmer exits.
560. L.S. Elmer goes upstairs.
561. S.C.U. Elmer at top of stairs looks down.
562. L.S. Mayor addressing guests.
563. S.C.U. Elmer looking down exits.
564. S.C.U. Mayor talking Uncle interrupts.
565. "IT IS AN OUTRAGE - MY REPORT FROM PARIS TOLD ME"
566. As 564.
567. Ext. Cleo's Door. Elmer knocks.
568. L.S. Cleo standing before mirror turns.
569. Int. Doorway - Elmer enters.
570. L.S. Cleo standing before mirror.
571. C.U. Elmer in doorway.
572. C.U. Cleo speaks to Elmer
573. C.U. Elmer in doorway.
574. L.S. Reception Room Mayor addressing guests.
575. S. C.U. Smith, Mrs. Smith and woman.
576. "I HAVE ALREADY SENT MY DAUGHTERS HOME I AM ONLY....."

577. ~~As~~ 575.
578. Int. Doorway - Elmer comes forward.
579. S.C.U. Cleo - Elmer enters.
580. "AND NOW MY BIG AMERICAIN ARE YOU NOT PROUD....."
581. As before title. Scene 579.
582. "OF COURSE DEAR BUT DON'T YOU THINK A SIMPLER....."
583. As 579
584. "SILLY BOY CLEO KNOW BEST TONIGHT SHE DO GREAT....."
585. AS 579.
586. L.S. Cleo and Elmer exit.
587. S.L.S. Cleo and Elmer enter - go out door,
588. Hallway - Cleo and Elmer come out of door.
589. L.S. Mayor addressing guests. shot from balcony
590. As 588
591. C.U. Cleo
592. "DO NOT BE AFRAID - CLEO WILL WHAT YOU CALL * "
593. As 591.
594. "KNOCK 'EM FLAT!"
595. As 591.
596. S.C.U. Hallway - Elmer and Cleo start off.
597. L.S. Reception room - guests - Cleo mat top of stairs.
598. Top of stairs - Cleo stands - raises fan.
599. Mayor and crowd turn to look.
600. Cleo starts down stairs. L.S.
601. C.U. Mrs. Smith.
602. L.S. Cleo on stairs.
603. C.U. Mr. Smith smiling.

604. C.U. Cleo smiling. Changes expression.
605. C.U. Mrs. Smith horrified.
606. C.U. Cleo wondering then smiles.
607. C.U. Mrs. Smith turns with frown.
608. C.U. Smith - her hand grabs his ear.
609. C.U. Cleo astonished.
610. C.U. Mrs. Smith turning Smith around.
611. C.U. Cleo raises hand to chin laughing.
612. S.C.U. Elmer at head of stairs, starts down.
613. L.S. Stairway - Cleo - Elmer comes down.
614. C.U. Uncle. looking at stairs.
615. S.C.U. Cleo and Elmer on stairs.
616. "WHAT A STRANGE WAY THEY LOOK AT ME....."
617. As 615.
618. S.L.S. Mayer - Uncle and men. Uncle starts off.
619. S.L.S. Foot of stairs - Elmer and Cleo - Uncle enters.
620. "UNCLE WON'T YOU INTRODUCE MY WIFE?"
621. S.C.U. Uncle and Elmer at foot of stairs.
622. C.U. Cleo turns to listen.
623. As 621.
624. "I WILL NOT ACCEPT HER AS YOUR WIFE....."
625. As 621.
626. C.U. Cleo - stunned.
627. S.C.U. Uncle and Elmer at foot of stairs - Uncle exits.
628. L.S. Int. Library - Uncle enters.
629. C.U. Cleo on stairs weeping. Turns left.

- 630/ C.U. Elmer Turns from doorway - looks up at Cleo.
631. C.U. Cleo weeping.
632. S.L.S. Cleo and Elmer on stairs.
633. C.U. Mayor speaking hand raised.
634. "WE DON'T WANT ANY FRENCH DANCER MIXIN WITH OUR WIVES"
635. C.U. Smith and Mrs. Smith, Mayor in b.g.
636. "NO - NOR OUR HUSBANDS!"
637. As 635.
638. S.C.U. Elmer and Cleo on stairs - he starts off.
639. S.L.S. Cleo and Elmer on stairs - she holds him back.
640. S.L.S. Mayor and guests.
641 C.U. Cleo on stairs smiles
642. "IF CLEO OFFEND HER 'USBAND'S DEAR FRIENDS....."
643. S.L.S. Stairs - Cleo starts up - reels - Elmer catches her.
644. S.L.S. Mayor and guests.
645. C.U. Cleo weeping.
646. C.U. Elmer watching Cleo.
647. C.U. Cleo weeping gazes left.
648. S.L.S. Mayor and guests.
649. C.U. Cleo weeping. Sobs.
650. S.L.S. Mayor and guests.
651. S.C.U. Cleo on stairs shrugs.
652. S.L.S. Elmer and Cleo on stairs.
653. S.C.U. Cleo raises hands to face and bursts into tears.
654. S.L.S. Cleo - Elmer enters to her and comforts her.
655. S.L.S. Mayor and guests.
656. S.C.U. Cleo, hands to face crying. Elmer. They start down.

-27-

657. S.L.S. Stairs Elmer and Cleo come down.

658. Library door - Cleo - Elmer enter.

659. C.U. Uncle turns.

660. C.U. Cleo - Elmer comes to her - They look off R.

REEL

End of Reel #4

-28-
Reel #5

661. Int. C.U. Uncle adjusts glasses.
662. Int. C.U. Elmer - Cleo in arms - They exit left.
663. Int. L.S. Uncle - Cleo and Elmer enter face him.
664. Int. C.U. Elmer - Cleo to R. just behind him.
665. "YOU SHALL NOT INSULT HER ANY MORE -WE LEAVE....."
666. As 664.
667. Int. C.U. Uncle angered.
668. "YOU WILL REGRET THE DAY YOU EVER MADE THIS....."
669. As 667.
670. Int. C.U. Elmer - Cleo restrains him hand on his shoulder.
671. Int. C.U. Uncle.
672. "WHEN YOU ARE RID OF HER COME HOME."
673. As 671.
674. Int. C.U. Cleo.
675. "M'SIEU YOU THINK SUCH A TIME WILL COME."
676. Int. C.U. Elmer - Cleo speaking.
677. Int. C.U. Uncle says "Yes".
678. Int. C.U. Cleo thoughtful bows head.
679. Int. C.U. Uncle glaring at Cleo.
680. Int. C.U. Profile - Elmer and Cleo.
681. "---AND AFTER ALL YOU HAVE DONE FOR THEM."
682. As 680 - Cleo pats Elmer's cheek.
683. Int. L.S. Uncle raises hand. Elmer turns to him.
684. "SHE WILL RUIN YOUR LIFE AND YOUR CARREER."
685. Int. C.U. Uncle.
686. Int. C.U. Elmer and Cleo part.

687. Int. C.U. Uncle hands clenched.
688. "SHE IS NOTHING BUT A FRENCH-----"
689. As 687,
690. Int. C.U. Elmer enraged.
691. Int. L.S. Elmer upsets chair - Cleo restrains him - Uncle.
692. Int. Reception Room - Crowd at door listening.
693. Int. Library L.S. Elmer Cleo upbraids Uncle.
694. As 692.
695. Int. S.L.S. Library Elmer - Cleo upbraids Uncle.
696. As 692
697. Int. Library C.U. Cleo upbraids Uncle.
698. As 692 Mrs. Smith exits R.
699. S.L.S. Int. Library Elmer - Cleo upbraids Uncle.
700. Int. Library C.U. Cleo enraged raises hands.
701. "OH, IF CLEO COULD ONLY SAY IN ENGLISH WHAT SHE THINK....."
702. Int. Library S.L.S. Elmer Cleo upbraids Uncle.
703. Int. Reception Room Mayer opens door Crowd starts in.
704. Int. Library L.S. Uncle Cleo Elmer turn.
705. Int. L.S. Crowd comes in door.
706. Int. L.S. Cleo starts toward crowd.
707. Int. S.L.S. Mayer and crowd come forward.
708. Int. S.L.S. Mayer enters - Cleo faints - Elmer picks her up.
709. Int. S.L.S. Crowd parts - Elmer carrying Cleo exits.
710. Int. S.L.S. Uncle and Mayer look after them.
711. Int. Crowd comes forward.
712. Int. Library L.S. Men - Uncle sits at table.
713. Int. Dressing Room - Elmer carries Cleo in - Couch.

714. As 712.
715. Int. Bedroom C.U. Elmer - Cleo on couch. She raises head
716. "MON AMOUR CLEO'S LOVE HASID NE YOU MUCH HARM....."
717. As 715. Cleo's hand on his shoulder.
718. "WHY OH WHY DO THEY HATECLEO....."
719. As 715. Elmer kisses Cleo's hand - they embrace.
720. Int. Library L.S. Uncle seated Men
721. "WE'LL TEACH HIM A LESSON - BUY HIS STOCK....."
722. As 72. Uncle rises - turns and sits down.
723. Int. Bedroom C.U. Elmer and Cleo embrace.
724. "WE LEAVE THIS UNKIND PLACE AND GO TO NEW YORK...."
725. As 723.
726. "THAT IS THE ONLY THING THAT COULD COME BETWEEN US..."
727. As 723 - They embrace smiling.
728. Int. Hallway Man enters and knocks on door.
729. Int. Bedroom. L.S. Elmer and Cleo rise.
730. Int. Doorway - Man enters
731. "MR. HARMON THE BOARD OF DIRECTORS WISHES TO EXERCISE....."
732. As 730.
733. Int. C.U. Elmer
734. "TELL THEM I'LL SELL AT ANY PRICE....."
735. As 733. Elmer waves hand.
736. Int. Doorway Man exits closing door.
737. Int. Bedroom L.S. Elmer embraces Cleo.
738. Int. Library Uncle seated Men sign paper.
739. Int. Bedroom - S.C.U. Elmer kisses Cleo's hand.
740. C.U. Elmer kissing hand.
741. C.U. Cleo turns looks down.

742. AND ELMER WONDERED HOW LONG HIS LOVELY BUTTERFLY.....
743. Int. C.U. Elmer - Cleo's hand over shoulder.
744. C.U. Cleo.
745. S.C.U. Elmer - Cleo's hand on shoulder.
746. LITTLE OLD NEW YORK - WHERE BIRDS OF EVERY FEATHER.....
747. AND THEIR OWN PEACOCK ALLEY - A PLACE OF SOFT LIGHTS.....
748. Fade In Int. Peacock Alley thru door
749. BUT CLEO SAW ONLY THE BEAUTY AND THE GLAMOUR.....
750. Int. Tea Room Cleo and Elmer seated at table rise - she exits.
751. Int. " " L.S. Cleo comes down stairs.
752. C.U. Cleo powders nose.
753. Int. Tea Room S.L.S. People turn to look.
754. As 752.
755. Int. L.S. Cleo comes down stairs
756. As 753.
757. As 755. Elmer follows her - They come forward.
758. Int. S.C.U. Phil and Carleton at Table.
759. "OH BOY - LOOK WHO'S HERE!"
760. As 758.
761. Int. Tea Room L.S. Cleo and Elmer come forward.
762. As 758 (Continuation)
763. Int. L.S. thru door Cleo and Elmer come up.
764. Int. Tea Room S.L.S. Phil and Carleton - Phil exits.
765. Int. L.S. Cleo - Phil enters.
766. As 764 Carleton exits.
767. Int. S.C.U. Cleo and Phil - Carleton enters.

768. "AH M'SIEU PHILIP YOU REMEMBER THE TIME YOU STEAL....."
769. As 767.
770. "WHY DIDN'T YOU LET US KNOW YOU WERE HERE....."
771. Int. C.U. Phil and Cleo
772. Int. L.S. thru door Cleo Phil Carleton - Elmer enters.
773. S.C.U. Cleo - Elmer and Phil shake hands.
774. Int. C.U. Cleo
775. "MY 'USBAND!"
776. As ~~775~~ 773.
777. Int. L.S. ~~XXXXXXXX~~ Elmer and Carleton shake hands.
778. S.C.U. Elmer and Cleo - Phil
779. "MY ELMER GIVE ME BEAUTIFUL HOME - YOU MUST COME OVER...."
780. As 778. Elmer and Cleo start off.
781. Int. L.S. Elmer & Cleo exit FADE OUT
Fade in Title
782. AWAY FROM THE MUSIC AND MENUS ELMER TRE STO IMPRESS.....FADE OUT
783. Fade in Int. Living Room Cleo on couch Elmer standing.
784. "WHEN I AM SO 'APPY AND GOOD AND QUIET - WHAT MAKES SUCH....."
785. As 783.
786. Int. C.U. Elmer opens letters.
787. Insert bill for furs.
788. As 786.
789. C.U. Cleo kneeling on couch.
790. As 786. Elmer looks at other letters.
791. Bills BILLS BILLS. (Title)
792. Int. L.S. Cleo rises takes letter from Elmer.
793. Insert bill for Lingerie.

794. As 792. Cleo seats herself Elmer turns away.
795. IT MEANS NOTHING TO CLEO THAT IT COSTS SO MUCH TO PUT.....
796. C.U. Cleo Hands to head fixing hair.
797. Int. C.U. Elmer looks at letter.
798. Insert letter offering Elmer position.
799. As 797. Elmer turns.
800. "HOW CAN ANYONE LIVE IN NEW YORK ON SEVENTY- FIVE A WEEK."
801. Int. L.S. Cleo kneeling reads letter Elmer
802. C.U. Cleo reading letter.
803. "AS YOU SAY IN AMERICA - IT CAN'T BE DID!"
804. L.S. Cleo takes letters from Elmer - he sits down.
805. C.U. Cleo reads letters.
806. "CAN YOU NOT PAY THOSE 'ORRIBLE BILLS?'....."
807. S.C.U. Elmer - Cleo holding letters.
808. "YES BUT THE BANK'S NOT FULL OF MY MONEY ."
809. As 807. Cleo surprised
810. C.U. Cleo looks at letters puts them behind her on couch.
811. L.S. Cleo - Elmer seated on couch.
812. Int. Tea Room C.U. Phil and Carleton
813. "BUCK UP OLD MAN - SHE'LL SOON TIRE OF FRIEND HUSBAND....."
814. As 812.
- 815.

End of Reel #5

Reel #6

815. Int. Living Room C.U. Cleo offers Elmer jewels. He refuses.
816. "NO - IT IS MY PLACE TO GET THE MONEY NOT YOURS."
817. As 815. Elmer starts to rise.
818. Int. Living Room S.L.S. Elmer rises Cleo rises.
819. "EH BIEN - THERE ARE THREE THINGS WE CAN DO...."
820. C.U. Cleo
821. "LIVE IN ONE OF THOSE KITCHENETTES....."
822. As 820.
823. "YOU MUST MAKE BIG SUCCESS....."
824. Int. Living Room S.L.S. Elmer and Cleo standing.
825. Continuation 820. C.U. Cleo
826. C.U. Elmer angry.
827. L.S. Elmer shouts "No" Cleo jumps FADE OUT
828. FADE In AS THE WEEKS PASSED EVEN CLEO WAS SURPRISED.." Fade out
829. Fade In L.S. Living Room Elmer and Cleo seated - interpose to
830. C.U. Elmer seated Cleo in arms.
831. "ARE YOU HAPPY DEAR?"
832. As 830.
833. "OF COURSE, MON CHER, I HAVE YOU AND ALL THE BILLS ARE PAID."
834. As 830. Cleo laughingly drops bills.
835. Int. Living Room L.S. Cleo rises strokes Elmer's head.
836. Int. Hallway - Detectives enter.
837. Int. Living Room L.S. Cleo stroking Elmer's head.
838. Int. Hallway Detectives ring bell.
839. Int. Living Room S.L.S. Cleo and Elmer turn
840. Int. " " L.S. Cleo exits Elmer looks after her.

- 841. Int. Cleo crosses to door
- 842. Int. C.U. Doorway Detectives
- 843. "WE WANT TO SEE ELMER HARMON."
- 844. As 842.
- 845. C.U. Cleo in doorway refuses.
- 846. As 842.
- 847. "ON BUSINESS."
- 848. As 842.
- 849. C.U. Cleo in door smilingly assents.
- 850. "OH BUSINESS - THAT IS NEPHERENT."
- 851. As 849.
- 852. Int. L.S. Cleo - Detectives enter.
- 853. Int. L.S. Elmer rises backs against fireplace.
- 854. As 852 Detectives start off Left.
- 855. Int. L.S. Detectives enter living room
- 856. Int. Living Room C.U. Elmer bows head.
- 857. Int. L.S. Cleo exits L.
- 858. Int. L.S. Detectives Cleo enters.
- 859. Int. C U. Elmer
- 860. Int. L.S. Detectives - Cleo exits to Elmer.
- 861. S.C.U. Elmer - Cleo enters to him.
- 862. Int. L.S. Detectives.
- 863. Int. S.C.U. Elmer Cleo exits.
- 864. Int. L.S. Detectives Cleo enters to them then exits rear.
- 865. Int. C.U. Elmer Worried.
- 866. Int. L.S. Detectives start off.
- 867. Int. C.U. Elmer

868. Int. C.U. Detectives
869. "COME ON WE WANT YOU FOR FORGING THE NAME OF ABNER....."
870. As 868.
871. C.U. Elmer exits from fireplace.
872. S.L.S. Detectives Elmer enters to them.
873. "I'LL GO WITH YOU BUT DON'T LET HER KNOW."
874. As 872.
875. Int. L.S. Cleo enters with cigarettes.
876. Int. L.S. Elmer - Detectives - Cleo comes down.
877. C.U. Cleo and Elmer
878. "Cleo I MUST GO AWAY WITH THESE MEN - I CANNOT EXPLAIN NOW..."
879. As 877. Cleo remonstrates.
880. "CLEO NOT LISTEN YOU TALK HERE."
881. C.U. Elmer and Cleo - She turns left.
882. L.S. Detectives - Cleo and Elmer.
883. C.U. Detective and Elmer.
884. C.U. Detective and Cleo.
885. As 883 - Elmer exits.
886. Int. Bedroom - Elmer enters L.S.
887. Int. Living Room L.S. Cleo detectives.
888. Int. Bedroom L.S. Elmer puts on coat.
889. Int. Living Room L.S. Detectives Cleo uneasy.
890. Int. Bedroom S.C.U. Elmer picks up revolver.
891. Int. Living Room L.S. Detectives and Cleo.
892. Int. Bedroom C.U. Elmer desperate.
893. As 890 Elmer exits to mirror.
894. Int. Living Room Detectives Cleo exits.

895. Int. Living Room S.L.S. Cleo enters to door.
896. Int. Bedroom L.S. Elmer at mirror.
897. Int. C.U. Cleo horrified Detectives in b.g.
898. As 896.
898. As 897 Cleo rushes forward.
899. Int. Bedroom L.S. Cleomgrabs Elmer - He fires revolver.
900. Int. Living Room Detectives rush out.
901. Int. Bedroom Fight L.S.
902. Int. " C.U. Cleo
903. As 901
904. C.U. Detective and Cleo holding Elmer.
905. Int. Bedroom Detective tears Cleo away. L.S.
906. Int. Bedroom S.C.U. Cleo rushes to Elmer again.
907. Int. Bedroom L. S. Detective tears Cleo away. Elmer exits
908. Int. C.U. Cleo rushes forward hands raised.
909. Int. Bedroom S.L.S. Cleo fights detective.
910. Int. Hallway Detective and Elmer enter.
911. Int. Bedroom S.L.S. Cleo and Detective fight.
912. Int. C.U. Cleo hurled back.
912. Int. Bedroom S.L.S. Detective exits.
914. Int. C.U. Cleo hands raised
915. Int. Detective turns in doorway S.C.U.
916. S.C.U. Cleo throws bottle.
917. As 915 Bottle breaks glass door.
918. As 916 Cleo rushes forward.
919. Int. Bedroom S.C.U. Cleo fights Detective
920. C.U. Cleo fighting.

921. "COCHON IMBECILE ASSASSIN CLEO WILL TEAR YOUR EYES....."
922. C.U. Cleo scratches Detective.
923. Int. S.L.S. Detective throws Cleo off.
924. Int. L.S. Detective - Cleo falls.
925. G. U. Detective exits.
926. L.S. Detective crosses to mirror - Cleo on floor.
927. S.C.U. Detective wipes face.
928. As 926 FADE OUT
929. THE TOMBS - NEW YORK'S CLEARING HOUSE OF CRIME.....
930. Fade in Int. Jail - L.S
931. Int. S.C.U. Chinese
932. Int. C.U. Policeman.
933. Int. Pan. Negroes.
934. Int. C.U. Policeman fingers slips.
935. Int. C.U. Panoram types.
936. Int. L.S. Jail.
937. AND THE TRAGEDY THAT HAS COME INTO CLEO'S LIFE IS JUST
938. Int. Reception Cell C.U. Cleo and Elmer
939. "CLEO DOES NOT BLAME BUT SHE MUST KNOW WHY YOU HAVE....."
940. As 938.
941. "IT WAS FOR YOU I WANTED YOU TO HAVE THE THINGS THAT"
942. As 938 - Cleo caresses Elmer.
943. Int. S.L.S. Officer enters and exits.
944. Int. Reception Cell C.U. Cleo and Elmer
945. "IF YOU HAD ONLY ALLOWED CLEO TO DANCE....."
946. As 944. Elmer reproves her then drops head. Cleo weeping.
947. Int. C.U. Officer enters door.

948. Int. C.U. Elmer and Cleo turn to door.
949. C.U. Cop in doorway
950. "SORRY LADY YOU'RE TIME'S UP."
951. As 949.
952. Int. C.U. Elmer Cleo start to rise.
953. Int. L.S. Elmer Cleo rise embrace Officer.
954. C.U. Elmer Cleo embrace she starts off.
955. Int. L. S. Cleo goes to door - Elmer Policeman
956. Int. C.U. Cleo in doorway weeping.
957. "BE PATIENT MY 'USBAND - CLEO WILL FIND A WAY..."
958. As 956.
959. Int. L.S. Cleo starts back Officer interferes- she exits.
960. Ext. Cell - Cleo comes out.
961. Int. L.S. Policeman and Elmer exit FADE OUT
962. Fade in Int. Carleton's Office L.S. Boy enters Carleton rises
963. Int. S.L.S. Carleton - Cleo enters sits down.
964. "OH M'SIEU CARLETON I HAVE TERRIBL TROUBLE.....!"
965. Int. S.C.U. Carleton - Cleo rises.
966. "I NEED MUCH MONEY - I HAVE PAWN MY JEWELS....."
967. As 965.
968. "YOU ARE SO KIND - P ERHAPS YOU HELP CLEO....."
969. As 965.
970. "OF COURSE THERE IS ALWAYS ONE WAY YOU CAN MAKE MONKY - DANCE!"
971. As 965.
972. "BUT I MAKE HIM THE PROMISE NEVER TO DANCE IN PUBLIC AGAIN.."
973. As 965.
974. "I'LL GUARANTEE WHEN HE GETS OUT HE FORGIVE YOU FOR....."

#40-

975. " As 965.

976. "COME CLEO BE A SINSIBLE LITTLE GIRL DANCE FOR ME....."

977. As 965 Cleo assents.

978. Int. L.S. Carleton and Cleo come down Fade out.

End of Reel #6

Reel #7

- Fade in
979. ONCE MORE THE NIGHT IS ALIVE WITH MUSIC ANDFADE OUT
980. Int. L.S. Cafe L.S. Dancing
981. Int. L.S. Tables Carleton in b.g. Phil enters
982. Int. S.C.U. Phil and Carleton
983. ~~XXXXX~~ "HAVE YOU HEARD THE NEWS HARMON IS IN THE TOMBS....."
984. As 982.
985. "YOU PLAY IN ANOTHER STREET OLD SON CLEO IS AFTER....."
986. As 982.
987. Int. S.L.S. Carleton - Phil exits - Fenton enters.
988. HUGO FENTON - A FAMOUS CRIMINAL LAWYER.....
989. Int. C.U. Carleton, Fenton Boy.
990. Int. L.S. Carleton, Fenton and boy sit at table.
991. Int. C.U. Carleton and Phil
992. "DO YOU MEAN THAT FENTON IS GOING TO HELP HER"
993. As 991.
994. "HE'S THE ONLY MAN THAT CAN DO IT."
995. As 991. Both descend.
996. Int. L.S. Phil and Carleton come down.
997. Int. C.U. Carleton - Fenton seated.
998. "I'VE FIXED IT UP WITH THE LITTLE PARISIENNE....."
999. As 997. Carleton exits.
1000. Int. L.S. Dancing Fade Out.
1001. Fade In Int. Cell Elmer seated on bunk. Fade out
1002. Fade in Int. L.S. Beginning of dance.
1003. Int. C.U. Bugler
1004. Int. L.S. Curtains open - Cleo discovered.

- 1005 / CLEO THE BEAUTIFUL FLAMED LIKE A RADIANT JEWEL.
1006. Int. S.L.S. Cleo kneeling.
1007. Int. L.S. People at tables applaud.
1008. Int. L.S. thru curtain Cleo comes down.
1009. Int. C.U. Phil and Carleton seated.
1010. Int. as 1008. Cleo kneels.
1011. Cut back of audience.
1012. Int. L.S. Cleo goes to R. of stage.
1013. Int. C.U. Cleo looks out.
1014. C.U. Fenton.
1015. Int. C.U. Cleo dances off.
1016. Int. L.S. Cleo dances down steps.
1017. Int. Cell Elmer standing Guard calls exit.
1018. Int. L.S. Cleo dancing.
1019. Int. Prison - Uncle and Mayor - Elmer enters.
1020. Int. Cafe Cleo dancing.
1021. Int. People at tables applaud.
1022. Int. S.L.S. Cleo dancing kneels.
1023. Int. Tables Orchestra in b.g.
1024. Int. L.S. Cleo rises Dances.
1025. Int. Cell Elmer Uncle Mayor.
1026. Int. L.S. Cleo dancing.
1027. Int. Cell Uncle Elmer Mayor.
1028. "AND WE HAVE ALREADY ARRANGED TO HAVE THE CASE....."
1029. As 1027. Elmer rises.

1030. "I WON'T GO BACK WITHOUT CLEO."
1031. Scene as 1027.
1032. Int. Cafe Cleo dances to Fenton's table.
1033. Int. C.U. Cleo bends back - Fenton.
1034. Int. Cafe Cleo dances away from table.
1035. Int. Cell C.U. Elmer and Uncle.
1036. "IT'S A LIE I DON'T BELIEVE SHE HAS BROKEN....."
1037. Int. Cell L.S. Elmer goes to door Uncle and Mayor.
1038. Int. Cafe S.L.S. Cleo mounts stairs turns.
1049. Int. C.U. Phil and Carleton applaud.
1050. Continuation 1048.
1051. Int. L.S. Cell Uncle shows Elmer paper.
1052. Int. C.U. Elmer turns looks at paper.
1053. Insert News ad for 'Peacock Alley'
1054. Int. C.U. Elmer reading Uncle.
1055. Int. Cafe. C.U. Cleo bending back at top of stairs.
1056. Int. C.U. Fenton applauds.
1057. C.U. Cleo starts up.
1058. Int. L.S. Cleo rises.
1059 Int. Cell C.U. Elmer and Uncle.
1060. "WELL ELMER HAVE YOU MADE UP YOUR MIND SHE IS NOT....."
1061. As 1059.
1062. Int. Cell L.S. Elmer crushed Uncle and Mayor.
1063. Int. Cafe L.S. Curtains close
1064. Int. People at tables applaud.
1065. Int. L.S. Curtains open Cleo bows Curtains close.

1066. As 1064.
1067. Int. Dressing Room Cleo and Toto Enter - Exit.
1068. Int. Cell- Elmer - Uncle - Mayor.
1069. Int. Dressing room Cleo and Toto
1070. Int. Cell Elmer - Uncle and Mayor exit.
1071. Int. C.U. Stage entrance. Interpose to
1072. S.L.S. Lobby " " People come out.
1073. Int. Cell S.C.U. Elmer tears paper.
1074. Int. S.L.S. Cleo and Fenton come down.
1075. Int. C.U. Fenton and Cleo.
1076. "WE WILL GO TO MY HOME AND TALK THE MATTER OVER...."
1077. As 1075.
1078. Int. S.L.S. Cleo and Fenton exit.
1079. Int. Cell Elmer - Uncle and Mayor enter.
1080. Ext. Fenton and Cleo enter auto.
1081. Int. Cell Uncle Mayor - Elmer coat on.
1082. Ext. Fenton's Auto exits.
1083. As Int. Jail 1081.
1084. "IF WE HURRY WE CAN GET THE MIDNIGHT TRAIN."
1085. As 1081.
1086. Int. C.U. Elmer
1087. "I WON'T GO UNTIL I HAVE SETTLED WITH HER."
1088. Int. Cell L.S. Uncle and Mayor - Elmer rush out.
1089. Int. Auto Cleo and Fenton.
1090. Int. Stage Entrance Phil enters
1091. Int. Auto C.U. Elmer
1092. Int. Auto C.U. Cleo and Fenton.

1093. As, 1091.
1094. Ext. Elmer's Taxi enters Elmer comes up.
1095. Int. Stage Entrance. Phil Doorman - Elmer enters.
1096. "I WANT TO SEE MY WIFE."
1097. Int. C.U. Elmer.
1098. C.U. Doorman.
1099. C.U. Elmer
1100. "I MEAN Mlle. Cleo!"
1101. As 1099.
1102. C.U. Doorman
1103. "IF IT'S THE FRENCH GAL YOU'RE LOOKING FOR....."
1104. As 1102.
1105. C.U. Elmer.
1106. Int. Stage Entrance Elmer attacks door man Phil intervenes.
1107. Int. Limousine C.U. Cleo and Fenton.
1108. Int. C.U. Phil and Elmer
1109. "WHO IS THIS MAN FENTON AND WHERE CAN I FIND HIM?"
1110. As 1108.
1111. "HE'S EXPENSIVE LEGAL ADVICE - HE LIVES AT-----"
1112. As 1108
1113. Int. Limousine C.U. Cleo and Fenton.
1114. Int. C.U. Phil and Elmer.
1115. "CHEER UP KD DO SHE'S TURNED US BOTH DOWN....."
1116. Int. Stage Entrance Elmer attacks Phil exits.
1117. Ext. ^{Elmer} ~~Phil~~ rushes to cab.
1118. Int. Stage Entrance Phil talks to doorman.

1119. Ext. Taxi exits.
1120. Ext. Fenton's house He and Cleo.
1121. Int. Taxi R.U. Elmer
1122. Ext. Fenton's House exit into house (Cleo and Fenton)
1123. Int. Auto C.U. Elmer
1124. Int. Living Room L.S. Cleo and Fenton on.
1125. Int. S.L/S Fenton and Cleo
1126. Int. L.S. Fenton and Cleo come forward.
1127. Int. Taxi C.U. Elmer
1128. Int. C.U. Fenton and Cleo.
1129. Int. S.L.S. Fenton - Cleo seated.
1130. Int. C.U. Elmer in cab.
1131. Int. Fenton standing Cleo seated.
1132. Int. C.U. Cleo
- 1133.. C.U. Fenton
1134. C.U. Cleo
1135. "MY POOR 'USBAND IS IN SUCH TROUBLE....."
1136. As 1134.
1137. C.U. Fenton
1138. "TELL ME WHAT HE DID."
1139. C.U. Fenton as before
1140. C.U. Cleo seated tries to explain.
1141. "TO BUY ME PRETTY THINGS HE SIGN ANOTHER MAN'S NAME....."
1142. As 1140.
1143. C.U. Fenton
1144. "FORGERY!"
1145. As 1143. Hand to mouth.

1146. C.U. Cleo registers "That's it"
- 1147 Int. M.L.S. Fenton Cleo seated.
1148. "THEY TELL ME YOU ARE THE MOST CLEVER MAN IN NEW YORK."
1149. C.U. Cleo
1150. Ext. Elmer enters rings bell.
1151. Int. C.U. Fenton.
1152. "THAT DEPENDS WHAT WOULD YOU DO TO HELP YOUR HUSBAND?"
1153. As 1151.
1154. C.U. Cleo
1155. "ANYTHING!"
1156. As 1154.
1157. C.U. Fenton registers query.
1158. As 1154. Affirms "anything"
1159. C.U. Fenton
1160. C.U. Cleo bows head
1161. Int. M.L.S. Fenton standing Cleo head bowed.
- 1162,

Reel #8

1162. Ext. Jap opens door - Elmer starts door shuts. Elmer exits.
1163. Int. M.L.S. Fenton takes Cleo's hand.
1164. Ext. Elmer climbs to balcony and looks in window.
1165. Int. L.S. Fenton - Cleo from rear.
1166. Ext. C.U. Elmer at window.
1167. Int. M.L.S. Fenton holding Cleo's hand.
1168. "I BROUGHT YOU HERE BECAUSE THERE ARE THINGS THAT....."
1169. As 1167.
1170. "DO NOT BE AFRAID - NOW THAT I AM SURE YOU ARE ON THE....."
1171. As 1167 - Cleo rises
1172. Ext. C.U. Elmer at window
1173. Int. M.L.S. Cleo caresses Fenton.
1174. Int. Window. C.U. Elmer outside.
1175. M.L.S. Int. Cleo caressing Fenton.
1176. Ext. C.U. Elmer smashes window.
1177. Int. L.S. Elmer enters window.
1178. Int. M.L.S. Cleo and Fenton turn.
1179. Int. L.S. Elmer exits.
1180. As 1178. - Elmer enters seizes Cleo.
1181. Int. C.U. Cleo holds Elmer.
1182. Int. M.L.S. Fenton- Elmer and Cleo.
1183. "THEY TOLD ME YOU WERE NO GOOD AND NOW I KNOW IT....."
1184. As 1182. Elmer repulses Cleo turns to Fenton.
1185. C.U. Elmer attacks Fenton.
1186. C.U. Cleo rises.
1187. Int. M.L.S. Fenton Elmer fight Cleo interferes

1188. "YOU ARE EVERYTHING THEY SAID - AND MORE * AND MORE!"
1189. C.U. Elmer - Fenton in b.g.
1190. C.U. Cleo reclining.
1191. C.U. Elmer
1192. C.U. Cleo
1193. M.L.S. Cleo on couch Elmer and Fenton.
1194. "I WAS A FOOL TO TRUST YOU....."
1195. C.U. Elmer and Fenton.
1196. L.S. Fenton Elmer starts off repulses Cleo.
1197. C.U. Elmer Fenton enters.
1198. "THIS IS THE END - I NEVER WANT TO SEE YOU AGAIN!"
1199. As 1197. Elmer exits.
1200. Int. L.S. Elmer and Fenton exit. Cleo sits down.
1201. Ext. Elmer and Fenton come out.
1202. Int. C.U. Cleo Faints.
1203. Ext. Elmer exits Fenton on steps.
1204. Int. C.U. Cleo
1205. Int. L.S. Cleo faints - housekeeper FADE OUT
1206. THE YEARS HAVE COME AND GONE IT IS SPRING IN NOFMANDY.....
1207. Fade in L.S. Village Cleo on wall.
1208. CLEO HAD FOUND PEACE BUT TRY AS SHE WOULD SHE COULD NOT.....
1209. EXT. C.U. Cleo
1210. L.S. Road - peasant lovers walking away.
1211. C.U. Cleo FADE OUT
1212. Fade in Int. L.S. Mother and Father
1213. Ext. L.S. Car enters and exits.

1214. Same as 1212 Father exits.
1215. Ext. C.U. hand knocking on door.
1216. Int. L.S. Mother goes to door.
1217. Ext. Door opens Mother registers recognition. FADE OUT
1218. Fade in C.U. Cleo seated on wall.
1219. C.U. wedding ring in hand.
1220. C.U. Cleo on wall FADE OUT
1221. FFADE IN C.U. Mother Iris - Open up to Elmer.
1222. "I HAVE JUST FOUND OUT HOW CRUELLY I MISJUDGED HER....."
1223. As 1221.
1224. "AH M'SIEU OUR CLEONTINE HAS CHANGED SHE IS NOT THE SAME...."
1225. Ext. L.S. Cleo leaves wall.
1226. Int. C.U. Elmer and Mother seated.
1227. "BUT LITTLE MOTHER NOW I CAN GIVE HER EVERYTHING."
1228. As 1226.
1229. "I AM AFRAID M'SIEU - I AM AFRAID..."
1230. As 1226 Elmer bows head.
1231. Ext. L.S. Yard Cleo enters.
1232. Int. C.U. Elmer Mother Elmer turns
1233. Int. Shot thru window. Cleo
1234. As 1232 Elmer rises
1235. Int. L.S. Elmer rushes to door,
1236. Int. Doorway - Mother exits - Elmer.
1237. Ext. Yard. Cleo Mother enters.
1238. Ext. C.U. Mother.
1239. "YOU HAVE WAITED A LONG TIME MY CHILD BUT AT LAST....."

1240. Ext. C.U. Cleo and Mother - Cleo raises hands.
1241. Ext. House Elmer in doorway.
1242. Ext. C.U. Cleo drops hands turns.
1243. Ext. C.U. Mother hand extended.
1244. Ext. C.U. Cleo.
1245. Ext. C.U. Elmer
1246. Ext. S.C.U. Cleo and Mother pleading.
1247. "IF THERE IS GREAT LOVE IN YOUR HEART IT WILL TEACH....."
1248. As 1246.
1249. Ext. C.U. Elmer.
1250. As 1248 Mother exits.
1251. Ext. House - Mother enters - speaks Elmer exits.
1252. Ext. Yard - Cleo - Elmer enters.
1253. Ext. C.U. Cleo hands clasped.
1254. Ext. C.U. Elmer
1255. "CLEO I HAVE DONE YOU A GREAT WRONG BUT I HAVE NEVER....."
1256. Ext. C.U. Cleo and Elmer.
1257. Cleo repulses Elmer.
1258. "IT IS TOO LATE - "
1259. As 1257.
1260. "EACH DAY I THOUGHT YOU WOULD COME BUT THE DAYS BECAME....."
1261. As 1257.
1262. "- AND SOMEONE ELSE HAS COME INTO MY LIFE."
1263. As 1257.
1264. "BUT THERE CAN BE NO ONE ELSE - YOU ARE MINE!"
1265. As 1257.
1266. "SAY YOU FORGIVE ME CLEO."

1267. As 1257. Cleo repulses Elmer
1268. C.U. Elmer.
1269. C.U. Cleo weeping.
1270. C.U. Elmer.
1271. "MUST THIS BE GOOD-BYE.?"
1272. As 1270.
1273. C.U. Cleo weeping nods 'yes'.
1274. C.U. Elmer bows head.
1275. Ext. C.U. Cleo Elmer kisses her hand.
1276. C.U. Cleo hands clasped.
1277. C.U. Elmer
1278. M.L.S. Cleo - Elmer exits.
1279. Ext. House L.S. Elmer goes toward house - Cleo at tree
1280. L.S. Dog cart enters yard.
1281. M.L.S. Cleo turns quickly - Elmer in b.g.
1282. M.L.S. Dog cart Boy on ground
1283. As 1281. Cleo exits.
1284. L.S. Dog cart Cleo enters picks up boy.
1285. C.U. Dog cart.
1286. M.L.S. Elmer runs off.
1287. L.S. Yard Cleo and boy Elmer enters.
1288. C.U. Cleo holding boy.
1289. "MON BEBY! MON PETIT! LEMER."
1290. As 1288.
1291. C.U. Boy in Cleo's arms.
1292. "MAMAN!"
1293. As 1291.

1294. C.U. Cleo holding boy.
1295. C.U. Elmer kneels out of picture.
1296. L.S. Elmer caresses boy. Cleo interferes.
1297. "CLEO WHY DIDN'T YOU LET ME KNOW."
1298. C.U. Elmer
1299. C.U. Cleo
1300. "YOU MIGHT HAVE FELT IN DUTY BOUND TO COME....."
1301. M.L.S. Elmer Cleo and Boy.
1302. "MY PROUD, INCONSISTANT LITTLE CLEO."
1303. C.U. Elmer.
1304. C.U. CLEO
1305. C.U. Elmer
1306. "HAVE I NOT PROVED THAT I CAME ONLY FOR YOU...."
- 1307/ As 1305.
1308. C.U. Cleo. looks at boy.
1309. C.U. Boy - Elmer's hand on head.
1310. As 1308 - She looks up to Elmer.
1311. L.S. Elmer and Cleo embrace - FADE OUT
1312. AND THE RINGING OF THE DISTANT ANGELUS SEEMED ONLY.....
1313. Fade In L.S. Elmer Boy and Cleo on wall FADE OUT
1314. T H E E N D .

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress